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Synopsis of the Contents

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* * * Of this work, five large editions have been printed in Germany, besides being reprinted in the United States and in England. It comprehends minute explanations of every musical matter, from the simplest rudiments, through the various elaborations of rhythm, doctrine of tones, instruments, elementary and artistic forms of composition, artistic performance, and musical education in general.

DEDICATION.—To Parents, conscientious Teachers, and others concerned in Education, by whom it is considered a matter of Duty to see that the Musical Education of Youth be real, refreshing to the heart and senses, and elevating to the mind; who are anxious and watchful that Art be not perverted and debased into a source of enervating dissipation and vanity, this book is dedicated, in faithful sympathy, by **THE AUTHOR.**

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In addition to the foregoing general Table of Contents, there is a very copious Index to every subject, technical term, or sign used in music, by which is obtained the convenience of a COMPLETE DICTIONARY OF MUSICAL TERMS.

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 III. The Ten Intervals: the Unison—the Second—the Third—the Fourth—the Fifth—the Sixth—the Seventh—the Octave—the Ninth—the Tenth. IV. On Movement: direct—contrary—oblique.
 V. and VI. The Figuring explained. VII. The Six Hazardous Progressions.

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*** This work is adopted for the instruction of the Classes at the Conservatoire, Paris, and of those at the Royal Academy of Music, London. There has been added a Memoir of Cherubini, chiefly compiled from Mons. Fétis. Speaking of this Treatise, he says—"The admirable Treatise on Counterpoint and Fugue is, in fact, the result of Cherubini's experience as to what was necessary for teaching counterpoint to the pupils of the Conservatoire for nearly a quarter of a century; and the examples are models of that perfection of style which distinguishes the productions of the ancient Italian masters.

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Upon concords in strict counterpoint. Upon discords in strict counterpoint. Upon various kinds of movement.

Two-Part Counterpoint:—

First order—Note against note. Second order—Two notes against one. Third order—Four crotchets against one semibreve. Fourth order—On syncopation. Fifth order—Florid counterpoint.

Three-Part Counterpoint:—

First order—Note against note. Second order—Two minims against a semibreve. Third order—Four crotchets against one semibreve. Fourth order—On syncopation. Fifth order—Florid counterpoint.

Four-Part Counterpoint:—

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Counterpoint in Five, Six, Seven, and Eight Real Parts On Imitation:—

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First section—By similar movement.

Second section—By contrary movement. On free or irregular imitation. On regular or restricted imitation. On several other sorts of imitation. Augmentation; diminution. Reversed accents; Interrupted; Convertible; Periodic; Canonic. Finite and Infinite Canonic.

Third section—Imitations in 3 and in 4 voices. Antecedent or Theme; consequent. Inverse contrary imitation.

On Double Counterpoint:—

First section—Inversion in the octave. Inversion in the ninth. Inversion in the tenth. Inversion in the eleventh. Inversion in the twelfth. Inversion in the thirteenth. Inversion in the fourteenth.

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On Fugue:—

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Extended Examples analysed throughout:—

Real fugue in 2 parts. Tonal fugue in 2 parts. Real fugue in 3 parts (*Instrumental character*). Tonal Fugue in 3 parts, with one counter-subject. (In gloria Dei Patris, from Grand Mass in F). Tonal fugue in 4 parts, with one counter-subject. Tonal fugue in 4 parts, with two counter-subjects. Chromatic fugue in 4 parts, with three counter-subjects, with preliminary remarks thereon. Concluding observations thereon. Authentic and plagal cadence. Tonal fugue of considerable development, in 8 parts and for two choirs (from Credo). M. Fétis's remarks thereon. Real fugue in 8 parts, for two choirs, by J. Sarti.

Appendix:—

Given subjects of basses to serve for lessons in strict counterpoint. Basses for counterpoint in 8 parts and two choirs.

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"It is my design, in this little work, to teach a branch of the musical art which has been much neglected, I might even say ignored. There exist, doubtless, in Germany, some schools where the principles explained in this book are put in practice; but I do not know that any one has hitherto pointed out the principles of a rational method for teaching Choirs and Choruses. The

work of M. Hæser, and all that have been written on this subject, are almost exclusively on practice, and include many notions of matters which do not belong to the special nature of Choir and Chorus Singing. Other important matters, which belong essentially to this subject, are not even mentioned. Upon the whole, these excellent works are only applicable to the schools for which they were intended.

"That which I propose, is to call the attention of Heads of Schools, Directors of Music, and Chapel Masters, to the necessity of perfecting the execution of music in vocal masses, and to point out to them the progressive steps by which that aim may be attained. It was necessary for this purpose to arrange these steps according to numerous delicate investigations, suggested by musical perception sufficiently active, by long experience, and by much thought. I am far from thinking this work as good as it ought to be, for the subject is new, and imperfection is inseparable from a first attempt; but such as it is, I hope it will be useful, and that it will in time effect some progress in the art of duly executing the inspirations of Composers of genius.

"As for the exercises, which may lead vocal masses to a good execution of music, they are scarcely more than indicated in this work, because I did not wish to make it too voluminous."

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Chap. X. and last—On Animation.

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* * This work was composed for the Conservatoire, at Paris, and adopted by a large committee of Musicians, including the names of Gossec. B. G. E. L. Lacépède, Cherubini, Lesueur, Prony, Eler, Framery, Méhul, Rey, Martinj, Berton, and Rodolphe.

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Article VIII.—Cadences. Examples of the most usual Progressions in the Bass, wherewith to introduce perfect Cadences.

Article IX.—The different procedures of the Bass, throughout the extent of the Diatonic Scale; with the Natural Harmony, and the Dissonant Progressions, most in use.

Article X.—Genera.

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Article XII.—Alterations.

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Article XIV.—On the Method of Figuring.

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